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chairs covered with calf, and the carved seat in the blue-draped alcove, the general effect of the whole apartment being very satisfactory.

In the bedrooms there is a general likeness in the furniture, all specially designed--the beds, dressing-tables, secretaries and cheval glass revealing elegant lines and fine bits of carving; but in the color there is a marked difference. Each room is the expansion of some tint. In the guest chamber, on the first floor, the wood everywhere

is alike in trim  
—to be technical; the furniture is lustrous white, the walls and draperies are of white and pink, and the effect of the whole is refined and delicate.

In another guest chamber the wood-work and furniture are white holly, highly polished, giving them, especially in the carved portions, the mellow tint of old ivory. The walls are covered with a broadly patterned Morris paper in creams and yellowish pink. The draperies repeat these tints, and their harmony with the holly is perfect. One of the large bedrooms has the walls covered with a Morris paper of rather pronounced design in which salmon is the dominant color, and the tint is repeated in the canopied and pillared bed, the furniture and wood-work. It may be observed here, and the same remark applies to all the rooms, monotony of color is avoided not only by the carving, which, though delicate, consisting of small details and flutings, gives changes of tint in high lights and recesses, but from the lustrousness of the plain surfaces produced by a succession of coats of paint well rubbed to a dead, even polish.

The gables give many odd turns to the bedrooms, and afford space for windows quaintly tucked away under the eaves. There is a blue room with low ceiling and lines curved outward. The walls are covered with a lustrous blue paper which easily counterfeits the magnificence of satin; the wood-work and furniture are pale blue, in which there is a tinge of warmth, and the drapery and upholstery, broken with whites and grays, vary but do not detract from the delicacy of the effect. In a large room intended for two young girls, the color of the mahogany furniture is repeated with excellent effect in the red Morris paper and draperies, and the red tint given the wood. The nursery, also, is in red, with mahogany, and has an interesting feature in the dado of matting which has been painted with Chinese scenes such as delight all children. Still another chamber is in maple, which in doors and furniture has been chosen with a view to its markings, and is brought to the lustre of satin. The room is intended for a little girl, and there is a pretty suggestion in terminating the bed-posts with heads of cherubs.

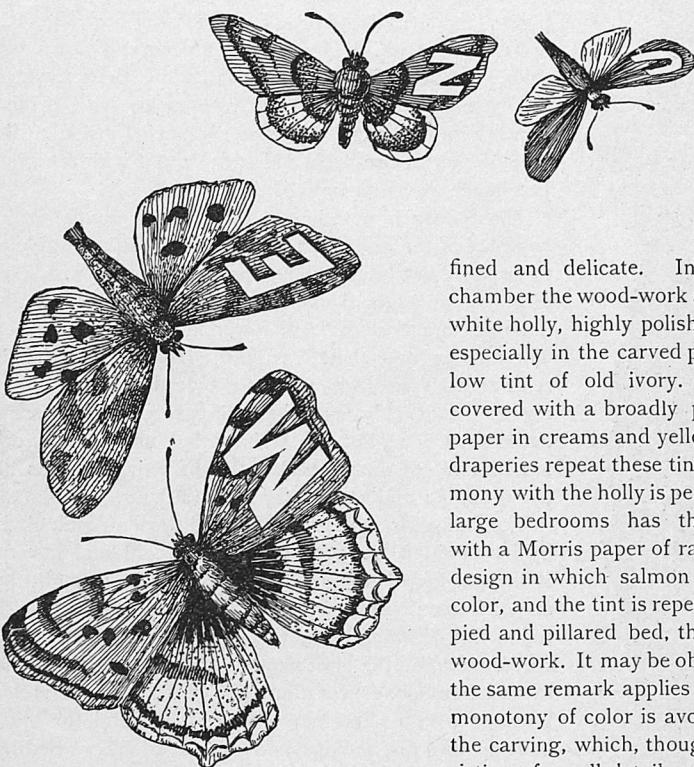
From the second story the stairs lead by the low tower into the morning-room, which ends the short line of the square around which the house is built. There is a wainscot up to the cornice, set out in panels painted a peculiar greenish tint harmonizing with the yellow of the roughly plastered ceiling. Conspicuous among the furniture is a set of high, straight-backed wooden chairs, on the backs of which are carved squirrels, birds and cats, executed with a sort of rustic quaintness and picked out in yellow to relieve them against the prevailing green of the wood. The room is chiefly lighted from windows just below the ceiling, which adds to the unusual effect; but no less striking is the great fireplace which is framed to the ceiling in black marble, and provided with fire-irons that represent wreathed columns, bestriding each of which is a sportive gnome. This apartment, which serves also as a business-room, opens opposite the main hall on to the entrance piazza. Here above the outer door is hung an iron bell swung among a flowering vine of wrought iron, a long pendent garland serving as the rope. This dainty bit of iron-work comes from St. Moritz. It may be taken, in some sort, as typical of the entire mansion, which is a delightful compound of the substantial in structure and the artistic in ornamentation.

MARY GAY HUMPHREYS.

#### NOTES ON DECORATION.

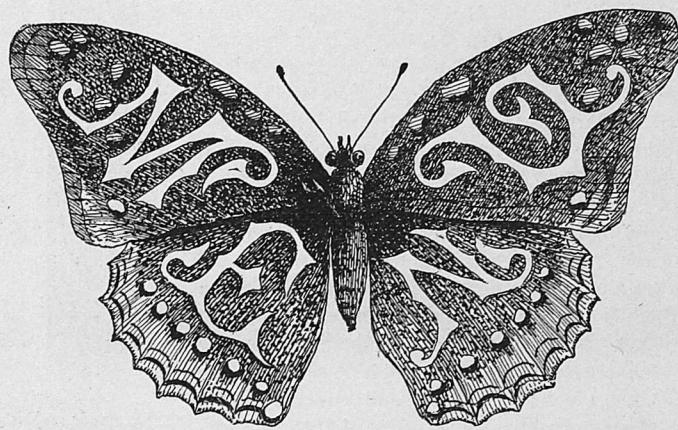
ENGLAND is the land for furnishing models for sitting-rooms where coziness and comfort are chiefly desired. In Haddon Hall there is a large, low-ceiled chamber wainscoted high, with small square panels painted dull red. The ceiling is divided by apparent beams into eight panels and plastered between. Wood and ceiling with wall space above the wainscoting are painted dull red. A large plain mantel is of Carlisle stone, the mantel and chimney projecting. The overhanging mantel breast is panelled in small squares like the wainscoting, with the angles and corners flanked by pilasters carried to the ceiling. The deep windows are supplied with lockers, and closets are concealed in the wainscoting.

Much more attention is paid to the color effects of exteriors than formerly. This is done not only by taking advantage of architectural means, as in recessed façades, projections, overhanging gables, securing light and shade by breaking up lines, interrupting planes, and by bold relief work in stone and brick, but by the use of materials which give color and vivacity. There is a conspicuous use of copper in the frieze of bay windows as repoussé panels, and in the panels of balcony. Repoussé



DESIGN FOR A MENU CARD.

(FOR PEN DRAWING OR WATER COLORS. SEE PAGE 23.)



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copper ornaments are set in gables amid brick-work, and copper ornaments, ridge-poles and finials surmount steep red tile roofs. The warm Belleville stone and Baltimore brick are found together. Buff brick and blue limestone combine judiciously, and Newport stone with its flashes of blue green and red is admirable trimmed with Indiana limestone which has a warm, creamy tint.

A millionaire's kitchen has the trays, carving-tables, sinks, slabs of all kinds of marble held up by metal-work, all being so placed and drained that they can be cleaned by means of a hose.

Mr. Percy Pyne has recently placed in the pretty little church of Riverdale a large memorial window by Oudinot. It has three panels, separated by mullions, but it makes a single picture. The subject is the supper at Emmaus, and presents a curious combination of conventionality and realism. The figure of Jesus is thoroughly conventional. The supper is out of doors under a tree. In the background is a glimpse of Roman architecture. Behind the figure of Jesus is a rich piece of red and yellow brocade hung on a rod. Jesus is of the pale, attenuated type, and a pale yellowish halo surrounds the head against the colored stuff behind. The hands are extended toward the figures in a thoroughly conventional manner. The two figures, on the other hand, might be fifteenth-century Florentine peasants, and are treated with great freedom. In spite of the incongruity, there is much to admire in the drawing, color, and feeling. Above the group is a tree in leaf, which is carried up into the arch and is seen through the ornamental divisions of the window, with glimpses of the sky between. All this is charming, as is the foreground where the two have cast their outer wraps. But delightful as the window is in bits, it lacks artistic unity. The vividness of the brocaded stuffs jars amid so much delicate color. Evidently its yellow is intended as



DESIGN FOR TAMBOURINE DECORATION. BY GIACOMELLI.

(FOR TREATMENT IN OILS, SEE PAGE 23.)

a point d'appui for the halo and the pale face of the Christ, but the tints lack the necessary relation. There is, moreover, some awkwardness in the mechanical work. The broad mullions cut the arms with unnecessary prominence, and the leading is so introduced that the table equipage looks as if it were mounted on pencils. The figure-drawing is by Luke Ollivier Merson, the skilful draughtsman of all of M. Oudinot's principal work. As a whole, despite its considerable merits, this window will scarcely increase the eminent Frenchman's reputation in this country.